



Season 5 of

STAR TREK's

Next Generation is
underway

Lucy Fleming talks
about being one of the

SURVIVORS

Peter Miles...
being the villain in

DOCTOR WHO

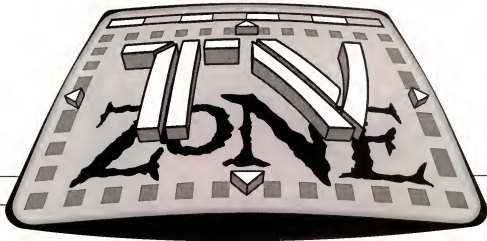
and

BLAKE'S 7

FANTASY FLASHBACK
THE NIGHTMARE MAN

and more from Colin Baker





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Editorial

Many thanks for your letters about our latest Special which takes a look at British cult television in the Sixties. In answer to a question many of you have asked... yes, we intend to concentrate on the Seventies and Eighties in other Specials. But the next Special will have a quite different theme.

Probably one of the events of this year will be the appearance of Mr Spock in *Star Trek: The Next Generation*. We're very pleased to be able to bring you an early photo of this event, with the promise that we'll be covering this story, *Unification*, in more depth. From what we've seen so far, it's going to be quite a story....

The next issue is published on November 28th.

Jan Vincent-Rudzki

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Front Cover: Patrick Stewart as Captain Jean-Luc Picard in the fifth season of *Star Trek: The Next Generation*



Compiled by Stuart Clark and
Dominic May

Save The Doctor

The fan campaign to sue the BBC for not producing **Doctor Who** is advancing apace. *TV Zone* has received requests from readers for information on the campaign... so here it is! Write to: Jeremy Bentham, 13 Northfield Rd, Borehamwood, Hertfordshire, WD6 4AE, enclosing a stamped-addressed envelope. Plans to raise funds for the legal costs of suing the BBC include a prize draw, with rare, valuable items of **Doctor Who** memorabilia for the winners.

The 'Save The Doctor' committee is also keen to receive any information from fans on the profitability of **Doctor Who**. The basis of the case has already been outlined by John Giacobbi of Entertainment Law Associates in the national press, the central point being "that the BBC is directly funded by public money and is therefore responsible to the public for the best use of those monies".

Cult TV Success

The video industry's trade press has reported favourable reaction to the recent glut of new cult TV releases, as well as the continuance of the releasing of old favourites such as **Who** and

Trek. Indeed, *Video Business* reports that the success of such 'old faves... proves that cult TV sells by the lorry load'!

It seems that this success has brought the importance of fans to the attention of video companies. ITC Video's John Keeling says, "Despite the age of these programmes there are still very active fan clubs and we were able to discuss things with these groups."

CBS/Fox Video also enlisted fans to write the sleeve notes for their recent *Lost in Space* releases. Depending on **Lost in Space** sales, Fox have plans to release *Voyage to the Bottom of the Sea*, *Green Hornet*, *The Time Tunnel*, *Land of the Giants* and *Planet of the Apes*. Fox's Simon Hewlett explains, "We've just got to find the right time to put it all out."

Good old BBC Video are certainly rubbing their hands with glee, declaring that "The last two **Doctor Who**s have sold 25% more than any other has sold in the first week, and the same goes for *Blake's 7*. We make more on one title than it cost to make the whole series!" BBC Video claim sales figures for these titles average at 20-25,000.

MGM/UA Video may also enter the UK fray next year with *The Man from UNCLE*, following the US release of 13 episodes of the programme.

TV Round-up

Friday is Fantasy day... apparently. On BBC 1 **Harry and the Hendersons** is continuing its run in the 7.35 slot. Cute, furry things are still being cute and furry in *The Little Green* **Planet Show** at 3.55pm on BBC

1. While on BBC 2 at 6.00pm, **Thunderbirds** is doing phenomenally well. Viewing figures for its first three weeks run as follows: 6.63, 5.83 and 5.41 million viewers! Also on BBC 2, **Star Trek: The Next Generation** is now well into its third season, but it's unclear as to how long it will continue on UK screens before it takes a rest. Viewing figures: *The Emissary* 4.02 million, *Peak Performance* 4.04 million and *Shades of Gray* 4.49 million — obviously the uncut *Conspiracy* clip was popular!

Meanwhile, every Friday night (late!) on BBC 2, Richard Crystal's *Maze O'Brien* continues to present a line-up of the horrible and the spooky, including the supernatural detective series, *The Night Stalker*, starring Darren McGavin as Kolchak.

Wednesdays at 4.40pm: ITV's answer to **Doctor Who**, *Time Riders* is largely played for laughs and nothing like **Doctor Who**!

Doctor Who's *Planet of the Giants* was replaced in the Lime Grove Season repeat schedules, by *Dixon of Dock Green*, for timing reasons. The recent pilot episode repeat (on the Lime Grove day) was popular enough to make old **Who** repeats possible next year.

BBC Selects Fantasy

BBC Select, the subscription service for night hours on BBC television, has revised its plans for a Science Fiction service. It is now envisaged to be more Fantasy orientated with material from the United States supplementing the BBC originated material.

ITC Cable

Meanwhile, ITC Entertainment is looking into the feasibility of launching two new cable channels having recently been awarded cable broadcast licences by the Independent Television Commission. A pre-Christmas launch has not yet been ruled out and the plan is for the first channel, The UK Channel, to provide general entertainment, with the other, Visual Arts, to concentrate on classic material, especially drama. Programmes up for consideration includes cult series such as *The Prisoner*, *Thunderbirds*, *The Saint* and *Hammer House*



Actor Donald Houston died on the 15th October 1991.

He was best known to **Telefantasy** fans as David Caulder in *Moonbase 3*.

of **Horror** plus 5,000 hours of programming acquired from Lew Grade's ATV. The former ITV franchise holder for the Midlands, the launch of the channels is dependent on successful negotiations with Equity, the actors' union, plus a decision as to whether to take a transponder on the Astra satellite.

Sounds Who

1992 will see the release of some **Doctor Who** soundtracks on audio cassette under the BBC Radio Collection banner covering stories where some or all of the visual material no longer resides at the BBC Archives, yet good quality audio recordings survive. Three stories have so far been selected, all from Patrick Troughton's tenure as the Doctor, and these are being put together with linking narration added, akin to the *Genesis of the Daleks* release; however, in this case, we are assured no part of the original soundtracks will be missing! Third Doctor Jon Pertwee has been contracted to provide the links for *The Tomb of the Cybermen* with Sixth Doctor Colin Baker assigned to *The Macra Terror*. No narrator has been revealed for the third story, *The Evil of the Daleks*, although Tom Baker has been approached. Ex-**Doctor Who** producer John Nathan-Turner has been brought in to oversee the project by his former Production Associate, Sue Anstruther, who is Head of the BBC Radio Collection. The range will expand if the initial releases prove successful.

Filming for episode one of *Quantum Leap's* fourth season



BBC Video

BBC Video has revamped its 1992 **Doctor Who** release schedule with 24 releases planned, two stories a month (from January to November) plus two era tapes on the Doctors of Jon Pertwee and Tom Baker. The new line-up of releases will not include the previously planned *Earthshock*, *Resurrection of the Daleks* and *Attack of the Cybermen* releases, as former **Who** script editor Eric Saward has, for pecuniary reasons, withdrawn his permission for the release of all his stories. BBC Video are still endeavouring to reach agreement with him.

Scheduled releases for January '92 are: *Robot* (Tom Baker), *The Caves of Androzani* (Davison), Provisional for February: *Logopolis* (Tom Baker), *Castrovalva* (Davison). Will this create 'Who video overkill'? The prospect of finding £20 to £30 a month could be off-putting to many fans. Speculation is circulating that this may be designed to diffuse current moves to sue the BBC. Blake's 7 is also set 2 releases per month for at least January, February and March '92.

Star Trek VII?

Rumours abound about the possibility of there being a **Star Trek VII**. These seem to have been inspired by Paramount's apparent delight at the way **Trek VI** has turned out. Reportedly, these positive Paramount vibes led to some loosening of budgetary restrictions during the shooting of the latest movie.



George Takei (Mr Sulu) has asserted on US tv that box office receipts in January '92 will determine whether or not there will be another sequel. Early glimpses of exciting, visually and dramatically impressive footage certainly bode well for the possible future for **Trek** in the cinema.

Something is Out There

Sky One are currently showing the Science Fiction series **Something is Out There** in their Wednesday night 8.00pm slot. Like *V*, it too began life as a mini series and became a weekly show. Unlike *V*, this series did not even survive to complete its first season. It was cancelled after only six episodes — it had also been revamped after only three episodes! Many argue, however, that it was the Friday night time slot (which nearly killed *Quantum Leap* last year) and not the script quality that killed the show. The network's dislike of the show's performance was so great that two episodes were filmed but never shown in America. A *Hearse of Another Colour* and *The Keeper* were shown in New Zealand and Australia, and are set to be shown by Sky One in Britain. The mysteriously unlisted directors for the stories are Richard Colla and Jorge Moutesi respectively.

Here is a complete listing of the episodes which followed the pilot mini-series: *The Gladiator*, *Don't Look Back*, *In His Own Image*, *Night of The Visitors*, *A Message From Mr Cool*, *Good Psychics are Hard To Come By*, *A Hearse of Another Colour*.



and finally *The Keeper*.

Indy's Back!

ABC are to show a fourteen hour long mini-series entitled **The Young Indiana Jones Chronicles**. Scheduled to appear in early 1992, the first episode might appear as a two hour television film, in which case twelve hour-long episodes will follow.

This new series has taken shape under the direct influence of Indiana Jones's creator George Lucas. He says that the mini-series is very different from the films and that people should not expect to see action/adventure stories like the motion pictures. Instead they should be looking forward to the story of a boy coming of age.

The epic sense of scope has been very much retained from the motion picture series, however. Filming has taken place in ten countries including Spain, Egypt, England and America.

Indiana Jones will be played by Cory Carrier, portraying the 9 year old Indy, and Sean Patrick Flannery who will play Indy as a sixteen year old. Flannery has also performed most of the stunt work that goes with the rôle! There is no word yet as to which television company will show the series in the UK.

The New Season

New Science Fiction/Fantasy is very thin on the ground in this year's new US season. The only two notable live-action shows are *Land of The Lost*, which is a remake of an old '70s series that **Star Trek** veterans DC Fontana and David Gerrold were in-

volved in writing. It concerns a family who get lost and end up driving into a valley containing dinosaurs! The new show stars Robert Gavin and Jenny Drugan. The other series is the interesting, *Eerie, Indiana*. Perhaps inspired by **Twin Peaks**, this family show, tells the story of a thirteen year old and his family who move to the town *Eerie* in Indiana and they find it, well... eerie. Omri (John Ross from Dallas!) Katz and Justin Shenkarow star in the programme where a woman keeps her children in children-sized tupper ware and Omri finds himself delivering papers to the King himself, Elvis Presley.

Omri said in a recent interview that perhaps now when a kid goes up to his mum and says that he's seen a flying saucer, after watching *Eerie, Indiana* she might just take him seriously!

As for **Twin Peaks** itself. The full cast for the movie (with the rather lengthy working title, **Twin Peaks — Fire Walk with Me**, **Teresa Banks** and the **Last Seven Days of Laura Palmer**) is as follows: Kyle MacLachlan, Sherry Lee, Ray Wise, Joan Chen, Dana Ashbrook, James Marshall, Richard Beymer, Peggy Lipton, Everett McGill, Grace Zabriskie, Heather Graham, Jack Nance, Russ Tamblyn, Catherine Coulson, David Bowie, Chris Isaak, Harry Dean Stanton and Moira Kelly.

Time Lord, from WH Allen, available from 5th Dec, details rules for a **Doctor Who** rôle-playing game. 370 pages with line drawings & b/w photos





STAR TREK
Q In Law (#18)
 by Peter David
 Publisher Titan Books
 Price £3.50
 Published: 24th Oct '91

WHO ELSE but Peter David could reasonably be expected to team up two of *Star Trek: The Next Generation*'s most popular and formidable characters? Who else but Peter David could supply a book so full of wit, depth and meaning? Who else would simply dare to pit the intrigue and mischief of Q against the dominance and sharp tongue of Lwaxana Troi?

As with all of Peter David's novels (this is rumoured to be his last for *The Next Generation* universe), it is the humour he brings out of the characters and situations that makes the stories so consistently excellent. From the opening chapters, as depression is passed from one character to another, through Guinan's attempts to

keep Ten Forward safe and fun, to the final bitching at the Wedding sequence, David keeps the readers' interest the whole time.

The story is basically straightforward. A race of gypsy-like galactic travellers have been involved in a long-running blood feud for reasons most have forgotten. However, the young son of one leader plans to marry the daughter of the opposition leader, thus bringing together the two Houses. The Enterprise is selected to carry out the honours, Picard being asked to perform the service.

Many Federation races send attachés, and Betazed sends Lwaxana Troi, who is apparently in mourning not only for her continued lack of success at finding a new husband, but at her daughter Deanna's inability to find a first! She and Mr Homm arrive, closely followed by Q, who decides (this is prior to the tv episode *Qpid*) to investigate this strange fixation ephemerals have with the emotion of love.

Needless to say, in each other, the two powerful personalities have met their match and begin a romance. Or do they? Deanna suspects Q's motives, Lwaxana gets infuriated at her daughter's interference and Picard wants Q off his ship. The wedding party insists that he stays, and chaos ensues. Eventually the wedding is off, the blood feud is back in full force and Picard has a battle on his hands, whilst Q and Mrs Troi sort out their affair.

As one might have suspected, the romance is not all it seems and Peter David captures the spirit of the various Lwaxana/Q episodes beautifully as the two fight! In one marvellous sequence Picard, Deanna and others arrive to witness one argument. Sitting watching the whole thing is a curious Mr Homm, nonchalantly munching on a bag of popcorn which he casually offers to the Enterprise officers as if they were watching a ball game!

It is Peter David's knack of making the absurd seem perfectly rational that makes each of his books a delight to read, and *Q In Law* is undoubtedly the very best he's written. It simply oozes with fun and at the same time covers a lot of very serious subjects. Love, war, humiliation, honesty, family responsibilities and diplomacy all take their respective, equally important rôles in the story.

Of all the *The Next Generation* novels, I could see this becoming a very good tv episode indeed (Corbin Bernsen's Q-Two makes a welcome guest reappearance as well) and I really think it's about time Paramount asked Peter David to write a script. It'd be a sure-fire winner... rather like this book is!

Mark Chappell



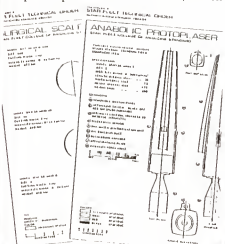
STAR TREK
Star Fleet Technical Manual
 by Franz Joseph
 Publisher Titan Books
 Price £8.99
 Published: 12th Oct '91

ORIGINALLY published back in 1975 by Ballantine Books, this is another in Titan Books's schedule of reprinting the factual books concerning the original *Star Trek* series.

As guide books go, it's very impressive, lots of line illustrations and detailed cutaways of ships, phasers etc.

However, it also makes for exceptionally boring reading. I guess it's the sort of book one places on a coffee table and uses as a conversation piece when the weekly Women's Institute meeting takes place!

The actual content, like any kind of technical manual, cannot be anything but straightforward and deadpan, but somehow I think it needs something else to beef it up. Joseph's humorous memo, which



serves as an introduction, is about the only attempt to humanize the book in any way. The rest is a rather sterile series of design drawings; however, much of the imaginative content of these hasn't been confirmed as 'official' by Paramount — nearly twenty years after it was written! There are also silly empty graphs for you write all over! Lots of blank pages certainly give it the air of an official handbook, but I can't help wondering why it was done. So much supposition on the author's part effectively cancels out any validity the book may have (and bearing in mind Paramount's usual paranoia over 'unofficial' research source books, I'm surprised they allowed this to be reprinted). Therefore you're left wondering how much of this should be considered a serious depiction of the *Trek* universe.

Apparently *Star Trek: The Next Generation*'s in-house technical wizards have put together a similar book for that series. I guess that at least, being written by the Paramount folk who actually created the technical bits and bobs in the first place, will have further-reaching validity. Maybe they should have sat down and rewritten this one, updating it to include as much 'proper' *Trek* as possible. That at least would have made it more interesting. As it is, *The Star Trek Technical Manual* is nothing more than a rather expensive piece of ephemera that offers little beyond curiosity value for hard core Trekkers.

Tip of the hat, though, to Titan Books for taking the time to match all their interior 'Printed by Titan Books etc' blurb with the original typeface of the book.

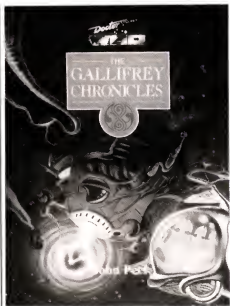
A nicely presented package, but ultimately unnecessary.

Mark Chappell

DOCTOR WHO
The Gallifrey Chronicles
by John Peel
Publisher Virgin Books
Price £14.99
Published 17th Oct '91

IT IS some time since WH Allen last released a large format hardback *Doctor Who* title, and thankfully they seem to have learned from some of the mistakes of Peter Haining's risible efforts. John Peel — one of the better names to make the transition from *Who* fan to *Who* writer — has chosen a subject close to his own heart, and has obviously spent many, many hours researching information on the Time Lords.

Like David Banks's bible on the Cyber-



men, *The Gallifrey Chronicles* is a marriage of what has been revealed about the Time Lords on television and pure speculation. Some of this speculation is itself sadly rather ludicrous — Peel tries (almost po-faced) to explain away continuity errors that have appeared on screen, when we all know they are just down to lazy script writing.

The book is divided into twenty sections, and covers different aspects of Gallifrey, planet of the Time Lords. Peel examines each of the Time Lords we have encountered, and looks at the species as a whole and their achievements. Again, some of the speculative passages are annoying; in a chapter covering regeneration he waxes lyrical about Nanomachines and Time Lord biology, which really has nothing to do with the *Doctor Who* we watch on television. Also, his hypothesis as to why Time Lords lack a sex drive misses the obvious point: this is a family show!

Illustrations are numerous and lavish. The plea of WH Allen editor Peter Darvill-Evans for fans to help with photographs has obviously been successful, as there are plenty on show that have never been printed in a publication before. I'm not quite so sure about the use of off-screen pictures, however, as some are of rather shoddy quality — particularly the one of Drax (the chirpy cockney Time Lord) on page 95. Furthermore, it is a shame that some of the captions are inaccurate: Castellan Spandrell is credited as being Borusa on page 37, while Spandrell and Co-ordinator Engin apparently swap bodies on page 100. It also seems bizarre that while Peel chooses to ignore *Shada* in the text ('since it was never... transmitted'), there is a full page colour photograph from it on page 45! The cover illustration by Andrew Skilleter, on the other hand, is quite stunning.

The most annoying section of the publication is *The Scrolls of Rassilon*, an abysmally written fiction purporting to chronicle the birth of the Time Lords. Peel gathers together the 'facts' that we have learned about Rassilon and then paints him as a tyrant; a petty politician. He also brings in Omega and his powerful invention The Hand of Omega, last seen in *Remembrance of the Daleks*. There are such tortuous passages as 'Omega was somewhat surprised to see me... He showed me around his new laboratory with a great show of pride and optimism'. Ultimately Rassilon and Omega, those legendary figures of Gallifreyan mythology, are relegated to paint-by-numbers, everyday aliens.

On the whole, *The Gallifrey Chronicles* is a mildly entertaining attempt at examining the species at the very core of *Doctor Who*. My biggest gripe lies in the fact that it concentrates purely on the fictional elements. The book would have benefited greatly if it had also delved into the production side, interviewing actors who have played Time Lords, the Costume Designer who visualized those magnificent robes, and the set designers who have fashioned such impressive sights as the Panopticon and the Citadel. And then there are the writers who have created and refined the myth of Gallifrey itself; Terrence Dicks, the late Robert Holmes, the late Graham Williams, Johnny Byrne, Eric Saward... For these reasons the book unfortunately misses the target.

Richard Houldsworth

DOCTOR WHO
Timewyrm: Apocalypse
by Nigel Robinson
Publisher Virgin Books
Price £3.50
Published 17th Oct '91

WE'RE up to part three of the *Timewyrm* saga already, and the welcome return of Nigel Robinson to *Doctor Who* books. And with *Apocalypse* he delivers a good, traditional *Who* tale, featuring a subjugated population, monsters, mutants and the end of the Universe.

Robinson is a writer with an almost encyclopedic knowledge of *Doctor Who*, and he uses this knowledge to good effect. Continuity abounds, but it is much more effective than in John Peel's *Genesis*. The Doctor and Ace have travelled to the end of Time, at the point at which the Universe is contracting and dying. The author expertly links this to Tom Baker's final story

Logopolis, and the death of the Charged Vacuum Emboitement that the Doctor and the Master created. At this point in the Future, the Time Lords no longer exist, and we are again reminded that the Doctor is 'not just a Time Lord'.

The plot takes place on the planet Kirith, a paradise world populated by a beautiful people who are protected by their benefactors, the Panjistri. Unsurprisingly, all is not as it seems, and those citizens chosen to join the Panjistri do not enjoy the honour for long...

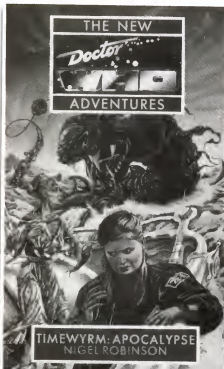
A pleasing touch is the inclusion of the Doctor's second incarnation, and his earlier visit to Kirith with Polly and Ben. This sub-plot is kept very much in the background, but blends perfectly into the framework of the main narrative. Robinson skilfully maintains the mystery right up until the end. What is the second Doctor's involvement, what are the Panjistri's aims and who is the Grand Matriarch? And where is the Timewyrm? These questions prey on the mind throughout the novel, but are answered in the startling twists at the climax...

There are some minor flaws: the story

tends to sag slightly in the middle, as Ace and her allies take far too long to reach Kandasi. I was also not too keen on the numerous familiar Earthly items on Kirith (apples, stink-bombs, dolls...) which tend to reduce the mystique of this alien society. But what really sets *Apocalypse* apart is the outstanding dialogue, much of which is given to the Doctor. Just relish his 'bread and butter pudding' speech and the delightful 'meeting' between his seventh and second incarnations...

There are also some wonderful characters; the Grand Matriarch (apparently based upon Sian Phillips's performance as Livia in *I, Claudius*) is cold, calculating and malicious, while her faithful, monstrous servant Fetch eventually earns our sympathy. Raphael (based upon a young version of Michael Praed's *Robin of Sherwood*) provides some romantic interest for Ace, while Lord Huldah and Revna are petty-minded political animals.

Overall, *Apocalypse* is a pleasing read. It doesn't quite reach the excellence of Terrance Dicks's *Exodus*, and hardly matches Virgin's hype of being "too broad and too deep for the small screen".



It is good, standard *Doctor Who*, and there's nothing much wrong with that.

Richard Houldsworth

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Spock and Kirk contemplating the next move in *A Piece of the Action*

DURING the course of her five year mission, the *Enterprise* visited a number of parallel Earths. Although always similar to our own planet in some way or another, the variety of such parallel planets was quite remarkable. They ranged from a copy of Nazi Germany to the vague similarity with the inhabitants of two land masses struggling for power. Parallel Earths were particularly prevalent in the second season of the programme and were probably introduced as a means of keeping production costs down. In a similar way that Time travel stories were used to allow contemporary sets and wardrobe to be used, so *Star Trek* developed its ideas of parallel Earths. These could be split into two principle types:

Type One: These episodes used a parallel Earth that was a naturally occurring phenomenon. This means that the world has, somehow, developed just like the Earth without any interference from our planet. The degree of parallel was variable and could be slight or almost a complete copy of old Earth.

Type Two: These episodes featured planets that were originally very different from the Earth, but through the actions of

a third party, such as Starfleet personnel or aliens, the natural flow of their development was subverted and Earth-like cultures/values were imposed on them. Sometimes the meddling occurred by accident and at other times the alien culture freely accepted and adopted the outside influences. Whichever way it happened, more often than not, it was Kirk's and his crew's job to put right what had gone wrong.

The first actual use of a parallel Earth was made quite early in the first season

with the BBC-banned episode *Miri*. In this story the crew is astonished to come across a planet that resembles Earth so closely. In fact, it appears to be an exact duplicate of the planet — continents and oceans are precisely the same as those most of the crew left behind. Unfortunately, this is only the 'hook' into the episode and after it has grabbed your attention it is forgotten and never explained. Instead, longevity experiments take over the proceedings as the crew tries to find an antidote to the disease they have contracted.

Nazi interrogation in *Patterns of Force*



Opposite page:
A created parallel Earth causes problems for an amnesiac Kirk in *The Paradise Syndrome*

A new uniform in *Patterns of Force*

The Prime Directive

Many of the parallel Earth stories were also used as stories in which the Prime Directive could be discussed. The Prime Directive is one of the highest held of all Starfleet regulations. It is referred to in the *Star Trek* writers/directors guide of 1967 as 'General Order Number One'. It states that a Starfleet officer cannot interfere with the normal development of an alien society. In the original series the implication of this was that the officers could not reveal themselves as travellers from the stars to people who were not yet ready to believe in such things. Interestingly enough, in *Star Trek: The Next Generation*, the scope of the Prime Directive seems to be considerably increased. So much so that, because he believes so strongly in non-interference, Captain Picard refuses a direct call for help from the Klingon Emperor in *Redemption!* So, whereas Kirk violated this general order with complete impunity, Picard simply will not — even when interference seems justified and to the Federation's advantage.

Romans

In the parallel Earth stories, however, Kirk was usually trying to put right some gross violation, caused either on purpose or by accident, that had resulted in the planet almost being changed beyond recognition.

The first of these was the excellent *Bread and Circuses*. Based on a story by

John Kneubuhl, the script was written by Gene Roddenberry and Gene L. Coon. In these competent hands it turned into one of the second season's finest episodes. It has touches of both types of parallel Earth described above.

The SS Beagle was lost in a sector of Space the Enterprise is now exploring. Kirk, Spock and McCoy beam down to a nearby planet to try to rescue any survivors. They find evidence that captain Merrick of the Beagle has violated the Prime Directive and is now 'First Citizen Merrikus'. They also find a 20th Century America-type civilization based on an-

cient Rome. This appears to be a natural occurrence, however, since instead of Rome falling, as on Earth, 'The Empire' had progressed into the Twentieth Century. Gladiator games are now broadcast on network television and Roman rule is enforced with machine guns!

It is into this arena — pardon the pun — that Kirk, Spock and McCoy find themselves fighting for survival. Scotty comes up with a neat little way of providing a distraction without violating the Prime Directive, although it was very lucky that Kirk was in a position to take advantage of it. Ultimately all that the landing party succeed in doing is escaping with their lives. The civilization they have encountered is a hostile one which has killed most of the Beagle's crew and even Merrick by the end. The crew of the Enterprise is lucky to escape.

The final parallel in this story is the revelation that the Children of the Sun are in fact worshipping the *son* of God. The parallel is complete, they had both Caesar and Christ. It is also this episode which mentions that in *Star Trek's* time there is a 'Hodgekin's Law of parallel development' between planets! Nice one-line explanation!

Gangsters and Nazis

Next stop on the parallel Earth's circuit was the comedic episode *A Piece of the Action*. This is definitely a Type Two parallel Earth. On the planet Iotia, a book had been left behind by one of the crew of the starship Horizon that had visited the planet many years before. When the Enterprise arrives the crew find that the

Miri Kirk catches the disease





Bread and Circuses Roman values as proconsul Claudius Marcus deals with Captain Merik/Merikus

lotians have set up a culture based entirely on the book, which was entitled *Chicago Mobs of the Twenties*!

Kirk has to work within the confines of the Prime Directive to repair the damage. All he manages to do, by assuming the rôle of a gangster boss himself, is to unite the various warring factions. He persuades them to work together and not mess with the 'Feds'! It is one of *Star Trek's* better comedy efforts.

A much more serious exploration of the same theme is shown in the next parallel Earth story, *Patterns of Force*. In this episode a Federation historian, John Gill,

has violated the Prime Directive while being stationed on the planet Ekos as a cultural observer. In an attempt to unite and aid the ailing planet, Gill has recreated a version of Nazi Germany. Although he only intended to recreate the efficiency of that former Earth regime, one of his aides has subverted it into a Fascist state. The persecuted people this time come from the nearby planet Zeon. Kirk's mission, as in *Bread and Circuses*, is to reach the Federation representative involved and find out why he intervened.

With many of these episodes the plots concentrate almost exclusively on the es-

capades of Kirk, Spock and McCoy on the planet. There are only a few scenes on the Enterprise that remind us of the efforts of the rest of the characters.

As with *A Piece of the Action*, all Kirk can do at the end of *Patterns of Force* is re-unite the world by working through the phoney regime that has been set up.

Yanks and Communists

The next parallel Earth encountered by the crew took things in a different direction. So far, in fact, that it is not obvious what the crew are dealing with until near the end of the episode. *The Omega Glory* was actually proposed as a possible second pilot to the series. It is somewhat surprising, then, that it did not find its way into the *Trek* universe until late into the second season.

On the planet Omega IV a very similar parallel to that in *Bread and Circuses* has occurred. In this case, however, everything seems to have paralleled Earth up to the time of the Cold War. Omega IV then suffered a war, leaving a war-torn countryside and two civilizations plunged back into a primitive state. They are the parallels of Yankees and Communists, with the names degenerated into 'Yangs' and 'Kohms'. This situation only becomes apparent when the Yangs unexpectedly begin to quote the American Constitution, albeit with an appalling accent.

Not surprisingly, the Prime Directive was also broken in this episode by a starship captain supplying the Kohms with phasers. If *Bread and Circuses* is the best of the parallel Earths then, unfortunately, *The Omega Glory* is the weakest. All of the above episodes, except *Miri*, were produced in the later half of the second season. Only one more parallel Earth was produced during the show's three seasons and that was the third season episode *The Paradise Syndrome*.

Indians

This was a very different use of the concept and had to do with an alien race, the Preservers, transplanting a community of Earth Indians. They were brought to a lush planet so that they could continue their existence without fear from the invading white men.

By and large, the parallel Earth scenarios worked quite well. They were an obvious attempt to keep costs down, but because of the quality of the show's writers they often became interesting, well-conceived shows as well.

Stuart Clark



The Omega Glory Captain Tracey believes phasers solve all problems

Lucy Fleming

Memoirs of another Survivor

Jenny Richards is a very average young woman. She lives in a bedsit in London with her friend Patricia, and works as an office temp. That is, until the day an oriental scientist drops a flask of lethal pathogens. Most of the world's population dies, but Jenny becomes a survivor...

IT IS fourteen years now since Lucy Fleming played Jenny Richards in BBC Television's **Survivors** — the only character to appear throughout all three seasons. She remembers those

years as being "terrific fun — it was some of the most enjoyable television work I've done."

The character was certainly tremendously popular with the viewers, and this was reflected in the vast amount of fan mail she received. "I think Jenny was very sympathetic, and it was pleasing to get such a good response to her. Originally, I was only going to be in the first eight or nine episodes, and then I was going to get killed off. Terence Dudley (the producer) and Jack Ronder (one of the regular

writers) seemed to like the character and they decided to kill off somebody else instead." The result was that in episode nine, *Law and Order*, a more recent addition to the community died. As Wendy became the victim of a brutal slaying by a drunken Tom Price, Jenny continued and developed a relationship with Greg Preston (Ian McCulloch).

Lucy Fleming was born into a theatrical and artistic family. Her mother is actress Celia Johnson, her uncle the late Ian Fleming — author of the James Bond novels. Little surprise then that a career as an actress followed. "I started working at the rep in Farnham, and got a few small parts. I then did a few plays at the Royal Court, and odd little television parts came along. I then appeared in a few West End shows, including the Noel Coward play **Hay Fever**, with my mother."

"I was doing **Twelfth Night** at the Sheffield Crucible when **Survivors** came along; my agent asked me to see the producer about this new adventure series. Terence Dudley had seen me in a few television plays — I was playing school children for a long time. I think, quite rightly, he thought it was time I played somebody a bit more mature. I had the chat with him and that was that — it was the first big series I'd done."

Lucy was initially very impressed with the show, and the quality of the scripts. "I liked the first episode (*The Fourth Horseman*) very much. In fact, the first six scripts were excellent. I liked the exploratory nature of the series — the way it turned civilization back to front. I didn't like the later scripts so much; they got a bit 'Cowboys and Indians'. The original premise was rather abandoned once they farmed out the scripts to other BBC script writers."

Ian McCulloch voiced similar sentiments in his interview in issue five of *TV Zone*. His solution was to write for the series — was this something that Lucy had considered? "No. I'm a lazy person, and writing is too much like hard work. I used to meet with Terence and suggest ideas — I had ideas about the character, but not about the plot."

Survivors was very hard on the cast and

Lucy Fleming as Jenny in *Survivors* All photos © BBC





John Abineri (interviewed in issue 21) as Hubert and Lucy Fleming in the *Survivors* episode *A Little Learning*

crew. Almost entirely recorded on location in the most appalling of conditions, one gets the impression that it was a bleak time. "We had a six-month turnaround, starting in December and finishing about May for thirteen episodes. We were always down in Herefordshire in the cold — except when we came to the end of a series and it was spring. We occasionally got some nice weather then. The generator used to get bogged down and that was a bit of a sticking point as we needed to move from location to location quite quickly.

"Quite often one of the great challenges was to find a loo nearby. We were always stuck in the middle of a field somewhere, so we would pop into a local farmer's and ask if we could use his. It wasn't glamorous work, but that didn't worry me. I'm not the kind of person who gets bothered by that. If I'm recognized in the street it's normally when I'm at my worst — no make-up, hair bedraggled..."

With each series taking up six months of

the year between 1974 and 1976, Lucy was forced to strike a balance between her career and her family life. "The career comes first," she states categorically, "but somehow you make it work. It is difficult: on *Survivors* we would do a week's shooting, then we'd get a day off. By pure coincidence, a lot of the time we were filming in Herefordshire, and my husband at that time and I lived close by. I always try to get home from wherever I am filming — even if it means driving for hours. Now my husband [actor Simon Williams] and I take the children with us if we're away filming for a long time."

While Lucy stayed with *Survivors* for three years, other actors came and went. Carolyn Seymour (who played Abby Grant) and Talfryn Thomas (Tom Price) did only the first series. Denis Lill (Charles Vaughan) appeared in episode four of season one, then joined as a regular in season two, while Ian McCulloch lost faith after two series. These changes, while unsettling for the viewers, were not

too distracting for Miss Fleming. "I suppose that because we had the same production team, I felt that we had a nucleus while some of the actors came and went. I was disappointed that Carolyn did not do more than the first series. She and Terry Dudley fell out over something, although I don't know what it was."

The series was not entirely consistent in its treatment of women: although Abby Grant was a strong, independent female, some episodes offered up the rôle of women in this new society purely as breeding stock. This was something that the cast were not happy with, but their ability to influence the scripts was limited. "We were always trying to change the way that women were seen in the scripts, but the turnaround was so tight that by the time we got the script there was never time. Quite often, the series was being broadcast while we were making an episode to be shown a couple of weeks later. The fact that we were working on outside broadcast cameras and not film



Charles (Denis Lill) joins Jenny and Hubert in *Survivors*

meant that it was very quick. There just wasn't the chance to stand around and argue about feminism. Ian was very good — he did a lot of work on the scripts, and the directors would listen to him."

In the first episode of season two, *Birth of a Hope*, Jenny is very pregnant with Greg's child. Ironically, in real life Lucy had just given birth to her third son as they came to shoot on location. "I had to get back into padding and go through it all again about three weeks after he'd been born. It was a bit of a nightmare — my son then appeared in the programme as Jenny's baby, which was horrid because he was so young. I was worried about him all the time — keeping him clean and away from germs."

The location for that second season (*The Whitecross Community*) was in reality a genuine farm — Callow Hill, near Monmouth. "A very nice eccentric family lived there, and it was like we were living there with them... but there were some disagreements between them and members of the crew."

"I actually live on a farm myself, which is run by my family. It's a stud farm, but I was used to driving tractors and things before I did *Survivors*. There was actually one episode where Carolyn Seymour and I had to plough with an ox... I've never laughed so much in my life — we were hopeless!"

Thirty eight episodes allowed a great deal of screen time for Jenny to develop — from a quiet London secretary to a mother grappling to raise a family in an uncertain world. Lucy Fleming saw the character's development in terms of maturity: "She grew up and she learned. We were always trying to get her to be a bit tougher, and to do more physical things. I can ride a horse, but it wasn't

until the third series that I actually got near one. I had also used a shotgun before *Survivors* because my father was very keen

on shooting. I remember once in the last series I had to ride in on one horse, while pulling another on a lead. I was carrying two guns, one of which I had to throw at Denis Lill. I came cantering along, threw the gun at him — and knocked him flat!"

Now, *Survivors* is just a collection of fond memories for Lucy. She occasionally bumps into other members of the cast, and last saw Carolyn Seymour in America four years ago. Her current projects include early plans to adapt a book (of which she has bought the rights) to television.

At the suggestion that the BBC could do 'Survivors: The Next Generation' she is cautious. "It would really depend on the scripts, but I'd certainly be interested in looking at the ideas. It was very popular, and caught the public's imagination very quickly. Taxi drivers used to pick arguments with me, saying 'Why did you do that... why didn't you do this?' It definitely provoked a lot of thought."

David Richardson

The grind of being a survivor!







The Enterprise crew prepare to face the excitement and dangers of the unknown in the fifth season

THE new series of *Star Trek: The Next Generation* is over eight episodes into production and looking as if it will be the best season yet. All the information revealed here should not spoil your enjoyment of the stories because it relates only to the contents of the first and, occasionally, second acts of the episodes.

Redemption II provides a conclusion, of sorts, to the Klingon civil war and Klingon/Romulan pact. The story is left open enough to be continued. The intricate story-line provides some clever parallels to recent political events. It also supplies the background to what happened to Tasha Yar when she went back in Time during *Yesterday's Enterprise*. As well as Denise Crosby, many of the cast from last season's climax return including Tony Todd as Worf's brother Kurn, Barbara March as Lursa and Gwyneth Walsh as B'Etor. Ronald D Moore is the writer and David Carson directs.

Star Trek: The Wrath of Khan star Paul Winfield, who played Captin Terrell

Doctor Crusher will be reunited with her son, Wesley, in the episode *The Game*

in that movie, plays an alien captain, Dathon, in *Darmok*, an episode which has been described as 'quintessential' *Star Trek* by Paramount sources. It appears to re-state and re-affirm the principles of the series. Perhaps it will be regarded as one of the finest pieces of *Star Trek* ever made. The story also introduces the character of Ensign Robin Lefler, played by Ashley Judd, who is due to return later in the season.

Ensign Ro introduces us to the character of the same name and she proves to be a thorn in the side of some of the Enterprise's staff. She has been brought out of prison to serve aboard the ship and assist in the present mission. Her people are nomadic and have settled on a planet that has stirred up the Cardassi (from last season's show *The Wounded*). This story is said to be a parable of the current Palestinian issue.

Silicon Avatar is a story that had been hanging around a long time and was finally made to 'work' by a re-write over the summer. While the Enterprise is assisting a Federation colony, the Crystalline Entity from season one's *Datalore* attacks. Riker and Data save as many people as

possible but a large number are killed. Doctor Kila Marr, who has spent her life studying the Entity, comes aboard to investigate and seems prejudiced against Data. She sees him as the common denominator in every single one of the entity's attacks. *Beauty and the Beast* regular Ellen Greer plays Doctor Marr.

Disaster is just what the title suggests. Picard is taking a group of children on a tour of the ship as a prize for winning the science fair when the Enterprise collides with a 'quantum fragment'. The lift fails and Picard breaks his leg as he and the children are trapped. Riker and Data are trapped in a Jeffries Tube by a huge energy arc. Meanwhile Geordi and Beverly are trapped in the cargo bay by a plasma fire, hard radiation and potential explosives. At the same time Troi is left on the bridge with Chief O'Brien and Ensign Ro. Since she is the highest ranking officer there, she has to command the ship, while O'Brien's wife, Keiko, is in Ten-Forward undergoing premature labour since she is eight months pregnant. The midwife is... Worf.

The Game is the first of two episodes, so far, in season five that see Wesley Crusher

return to the ship whilst on vacation from The Academy. Riker is on shore leave on Rissa and decides to spend the night with a local call girl. She introduces him to 'the game' which is so good he takes it back to the ship. Meanwhile, Wesley has fallen for young engineering Ensign Lefler, first glimpsed in *Darnok*.

Unification Parts 1 and 2 is the story most eagerly awaited in this season so far since it introduces the character of Spock to the world of **Star Trek: The Next Generation**. As Paramount does not consider the season cliff-hangers to be two-part stories, *Unification* is only the second two-part story **Star Trek** has ever made. The first was *The Menagerie* in the first season of the original series. By a strange quirk of fate the guest star of that episode, Malachi Throne, who played Commodore Mendez, is also the guest star of this new two-parter. Also guest starring is Denise Crosby, as Sela again, and Mark Lenard and Joanna Miles return to play Spock's father and step-mother, Sarek and Perrin respectively.

Story information is understandably very scarce, but to tease you with what has been released so far: Sarek is now deep in the grip of Bandai syndrome, but Picard must visit him on Vulcan. Spock is missing. More disturbing is the fact that reports have placed Spock on the Romulan home planet, Romulus, and fears that he may



Denise Crosby as Romulan Commander Sela in *Unification Part II*

have defected are running high...

During the course of the episodes the Enterprise must visit Romulus for the very first time in **Star Trek's** history.

The two parts took three weeks to film and for that time Paramount did not let any visitors onto the set. Word of the Romulans' involvement in the story and the persistent idea that it will foreshadow the sixth motion picture brings up the question of just how much are the

Romulans involved in **Star Trek VI: The Undiscovered Country**?

As usual, we shall just have to wait and see.

Unification will air in America during November and will be released on rental video tape in Britain to coincide with the release of the new movie in February. Sell-through versions will be released later in 1992.

Stuart Clark and Mark Chappell

The most eagerly awaited meeting in **Star Trek's** history as Spock greets Data and Picard in *Unification Part II*



Peter Miles

Moon Suits and Aftershave...

Peter Miles has quite a significant history in cult Fantasy television, having guest starred in Doctor Who, Doomwatch, Moonbase 3, Survivors and Blake's 7.

I WAS born in Ilford, Essex, my mother was French and my father English. My name originally was Peter Johnson, but there were about eight Johnsons in the street where we lived. My father was so fed up with it that he added another name from somewhere making me Peter Miles-Johnson. Right, I'm glad that's over with.

I'd been a successful amateur actor since the age of eleven. My half sister, now deceased, went to the Royal Academy of Dramatic Art, and spent eighteen years successfully in show business in the musical and variety side. I used to see her in top theatres in Britain when I was a small kid and I'm famous for drop-

ping a whole large tin of sweets in a theatre in Leicester in the middle of her performance. She never forgave me for that! So music and that light-hearted side of me was always in the family, but it was not until many years later, having left university, that it literally hit me, as hard as thunder and lightning, that I was going to do this professionally.

Theatre

I was selected for the Birmingham repertory theatre in the early Sixties on a six month minimum contract, which included three Shakespeares. That took me smack into the deep end of a cold swimming pool. I was risking life, limb, mind and body to do this, since it's the most over-crowded profession in the world, but I still took the dive into the cold water, and I don't regret it. Far from it, as 40% of my adult life — minimum — I've been ex-

tremely busy as an actor, 10% of that time in fantastic rôles.

Doctor Who

My first appearance in *Doctor Who* came about from my association with Timothy Combe, whom I'd met while working at a training college for directors and technicians in Fulham Broadway. That's how it works really, people you meet early in your career later become important producers and directors and use you in their productions. In *The Silurians*, I played a character called Doctor Lawrence. Towards the end of that story I catch a nasty plague which eats away part of my face and makes me go potty and attempt to strangle Nick Courtney. Actually we were racing against time to do that scene so that we wouldn't overrun in the studio, and the make-up people had spent so long applying the latex, that everybody

Peter Miles surrounded by some familiar aliens

Photo by Gwyn Jones





A relaxed moment during the recording of *Invasion of the Dinosaurs*

was screaming for me. Now I'm more experienced I refuse to get panicky, but at the time to have to just sit there waiting for the make-up to be finished put the pressure entirely on me. It was a tense enough scene to do without looking too hammy, and I don't like looking at it now.

Another favourite make-up was for the BBC's short season of *Trials for Treason*. I appeared in a play about the trial of Field Marshal Pétain who had collaborated with the Germans during their occupation of France. I had a marvellous rôle as a Major who was interrogated at the trial as to what he thought of Marshal Pétain. The Major's statement was what helped prove Pétain guilty. The Gestapo had burnt half of the left side of his face away with cigarette ends. That was a superb make-up. The BBC were very good at that.

Seventies Television

During the early Seventies I was extremely busy in television, because if you get on the tread-wheel it becomes very incestuous. Directors sitting at home see you on the box and then use you themselves. I was one of those actors that was used a lot. I was used in *Doomwatch*. I was used in *Survivors* and once they see you at home, they welcome you.

The *Doomwatch* episode I did was *Hear No Evil*. I played an industrial anthropologist called Cook, who was spying on the workforce for a company boss. However, my strongest memory of that episode was Simon Oates's after-shave!

Ken Hanham cast me in *Moonbase 3*

Peter? Can't you just get on with it and stop steaming up?" I said, "Help help! Help Help! I'm not breathing, folks!" They took the helmet off before drilling the holes or I wouldn't be here now. The series flopped, I believe. Perhaps they should have sealed everyone's helmets and made it a bit more interesting.

My next *Doctor Who* was *Invasion of the Dinosaurs*. This time I was Professor Whitaker, who kidnapped prehistoric monsters! That was with Jon Pertwee again. We always got on famously. He was a fan of mine and I of him, and it's still that way now. Lis Sladen lives about five hundred yards away from me, so I gave her a lift to work during that. I gave her a lift again later when we did *Genesis of the Daleks*, and we became good friends.

Nyder

For this story David Maloney cast me as Security Commander Nyder, Davros's henchman, a thinly disguised version of Himmler in prop glasses and prop wig. I think it was because he'd seen me play an SS Major in *Colditz*. I can play a psychopathic killer with great ease, which is strange because I am not remotely cruel or malicious by nature. I must have a certain talent as an actor as I take to playing psychopathic killers like a duck to water, although there is nothing remotely killerish about me.

I thought the script was quite brilliant. There was a marvellous team spirit on that story. Michael Wisher played Davros, and we've remained firm friends ever since. Tom Baker was still trying to make the character work, as it was early on in his time as the Doctor, but he and I got on very well indeed. He was very conscientious and didn't relax much, but when he did he

and said, "You, Peter, are going to be a German scientist." I said, "Couldn't I be a French scientist?" and he said, "No", which worried me in those days — doesn't worry me quite so much now, as I've listened to tapes of Conrad Vite, the German actor. I played Heinz Laubenthal in the first two episodes, at the end of which I blew myself up with dynamite.

I remember for one early scene I was asked to be like a gazelle and leap as I came down the hillock on the Moon's surface in full astronaut gear. The camera was a long way off and they had to go away and line up the shot. The tech crew wondered why I was steaming up furiously inside my astronaut's head. They'd forgotten to put air holes into the helmet. They said, "Why are you holding us up

A behind the scenes moment during the recording of *Genesis of the Daleks*



was absolutely charming and delightful.

I think it's a load of codswallop to say that *Genesis of the Daleks* was too violent. If you're playing the head of the SS, for God's sake, and the audience know you're the naughties, it's just like pantomime. It's sheer fantasy. We know Himmler's dead and Hitler's dead. We've had the regime, and they were all conquered. So all we're doing is showing the mistakes made by the evil ones of the past. Mary Whitehouse wrote a very long letter to David Maloney and the producer Philip Hinchcliffe with a long list of complaints. I think she thought we looked like Nazis. Well of course she was dead right. Fascism exists in the world and always has done. You can't pretend it doesn't happen.

My death scene was done in a hurry because they were running out of time. The director said to me, "Will you please think up your own death scene quickly Peter, show me where and how you'd like to die and just do it." Being an actor that likes to be seen I said, "I'll go to the pillar and put my back against it so I'll be facing frontwards and I'll slide down the pillar to

my death." I didn't scream when I was Dalekified, as I think it's more sinister to die in silence.

Survivors

I did a *Survivors* episode called *Gone Back To the Angels*, playing a guy called Lincoln, who was holed up in a cottage in Gloucestershire. I was going to live comfortably there but I was afraid of people and the plague which was killing everybody in England. Little did I know that the resident team of survivors were going to gate-crash into my cottage and help themselves like Snow White and the Seven Dwarves and have supper together. I was very frightened that I would be taken away to Bristol, so I tried to kidnap the little girl who was part of the party. Now I was the kind of person who would never have killed. They set a dog on me which was the wrong dog, as it turned out to be a Walt Disney dog that loved me instead of wanting to bite me. They all escaped eventually at the end of the episode in their car, and I was left on the road looking very

sorry for myself, still wearing the hair-piece from *Genesis of the Daleks*.

Blake's 7

My first appearance in *Blake's 7* was as Secretary Rontane, in the episode *Seek, Locate, Destroy*, appearing with John Bryans, who played Bercol, and Jacqueline Pearce in her first appearance as Supreme Commander Servalan. Jacqueline was a delightful lady and a very professional actress, a joy to work with. Vere Lorimer directed this story, and is known for having a wonderful affinity with actors.

I appeared again as the same character in a story called *Trial*, directed by Derek Martinus. My scenes were all set in the courtroom during Travis's trial. John Savident played the judge. Now we're talking about the King of after shave. The King of after shave in Equity in Great Britain is John Savident. He's very proud of his after shave and has told me quite correctly that it costs a bomb, and it certainly does. If he wants to wear expensive after shave which is delightful that's up to him, isn't it? I worked in a Play called *St Joan* by Bernard Shaw with a certain gentleman who wore several pints of Brut after shave and that made you unconscious. At least with John Savident you could float on it in an ecstasy of floral whatever. But Brut is several hundred pounds cheaper.

In recent years I have been invited to many *Doctor Who* conventions. I'm remembered mainly for Nyder and his famous lines "Oh really?", and "Thank you, that's what I wanted to know"! Michael Wisher and I have become a great double act.

As to the future, I'd certainly like to do a lot of television again. This time, instead of being an assorted fish darting about like an escaped salmon up everybody's programme for the odd quick episode, I'd like to be a resident character like Guy Siner in 'Allo 'Allo!. I'd also like to play *Doctor Who*! I'd play him with a wig, not the *Genesis* one which is now sunburnt, but one similar to Hartnell's. It would be shorter, greyish white and very full. My *Doctor* would be very brave when he had to face deadly enemies, but the other side of him would be quite zany, almost towards the Marx Brothers. He would have a great sense of humour, see the funny side of everything and be ready for a crack and a big smile. So those two opposing sides would come out when you least expected them. He would be a very good foe to all enemies, and would really stand up for himself!

Alistair Lock and Alan Stevens

Destined to become firm friends, Michael Wisher as Davros and Peter Miles as Nyder in *Genesis of the Daleks*, now available on BBC Video





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Straight in this issue with some reaction to Chris Boucher's feelings on Star Cops last issue...

Star Cops

William Blight
Hayling Island, Hants
I disagree with Chris Boucher completely: it all worked — the music, the characters, the stories, even the time slot. It wasn't too early or too late and who cares which channel it was on? How can he say he hated the character Anna Shou because Japan is cutting down rainforests? Nathan being older was plausible and my favourite character was Colin Davis — he was just brilliant and the others were really interesting (especially Pal!). What was Boucher babbling about Nathan having to be handsome and tall? Rubbish. And as for 'crossing the borders of a particular genre', what about *Red Dwarf*. Science Fiction and comedy now in its fifth season. *Star Cops* has one and then is axed. Typical. Another

good series down the drain. Boucher did some excellent *Blake's 7* but with this he is self-centred and selfish. If the novelisation is only what he wanted the series to be like, then only he will like it — I won't buy it. To quote Marvin, 'It sounds awful'.

Mark Duncan
West Kilbride, Ayrshire
I was surprised by Chris Boucher's comments on Producer Evgeny Gridneff; although admittedly mostly on a professional disagreement basis. I would like to attempt to present another viewpoint; and expand on Chris's 'ready to go on' statement. My contact with *Star Cops* came in early August 1987 when I submitted on spec the first script and treatments for a two-part story, *Betrayal*. Joanna Willett had moved on to other projects by then and the material was passed to Evgeny who wrote me the best reply letter I've ever had to date. Advising me to seek an agent, etcetera, we exchanged letters and 'phone calls and I formed the impression of an approachable and completely professional person. His August 26th letter stated a second series '...format will be different. It will encompass a whole different structure, which will have an effect on storylines and character development.' He felt *Betrayal* wouldn't 'fit in' to this mould, concerning as it did a half Earth-based plot, international/political treachery, terrorism in Space and focusing on Pal Kenzy (explaining her dis-

like of psychiatrists!).

Obviously Evgeny had great ideas for the series and it made me wonder if Nathan's line, "Anyone for Mars?" in *Martians...* was more significant than it at first appeared...

Suing the BBC!

Mark Turner
Wimbledon, London SW19
Issue 23 was really good. Is there any way I can get in touch with people who're suing the BBC? At least someone's taking action. Also, it'd be a really good idea to have articles on 'Judgement of the Daleks', 'Evil of the Autons' and 'Peri-Casta'. Finally, your coverage on *Star Trek: The Next Generation* is brilliant. I saw *The Mind's Eye* and *In Theory* and the series is getting better.

Editor: Details of the fan action against the BBC is in the news pages.

Next Generation

Benjamin Shew
Poole, Dorset
How nice of the BBC to respond to public criticism! I refer, of course, to the *Next Generation* episode *Shades of Gray*. In the middle of the final montage of flashbacks, were 1.62 (approx.) seconds of footage from *Conspiracy* that didn't get into the first transmission of that episode. Was this intentional, or did nobody bother to watch it beforehand? (Probably the latter, but who can blame them? Not the greatest episode, after all...) *Editor: Why is it that we all think it was more likely to have been a mistake? Now for something rather unusual in these pages...*

Jonathan S Rudderham
Gainsborough, Lincs
Over the past forty-six episodes of *Star Trek: The Next Generation* I have come to accept that plot holes are standard trade marks of Paramount in the Nineties, but what has really gotten me is the distorted garbage that they so obviously throw at us disguising it as Science Fiction!

Take this week's offering, for example. An episode entitled *Peak Performance*. Good, engaging title — good start! The episode opens and we learn that Riker is to have a simulated battle against Picard — good storyline, as Riker is obviously the best

commander but Picard has the technology behind him. Subplot: Data's game against the 'current, obviously strained alien' — not bad, but the ending was obvious. So, we have a few good points behind the episode. Now, for the first half an hour nothing of particular interest happens. A different twist of "Riker, select your Away Team", where it is obvious by now that he will pick everyone who sits at a bridge station — and Geordi — but this happens every week now. Oh, and as an afterthought — don't forget Wesley, because he hasn't been in it for a few weeks.

Then, the only action we have had for the past year, as Riker's team attacks with two seconds of warp speed and minimal weapons. Old 'interesting' Worf comes up with a plan, this gets more rivetting by the second! That's over now... What do you mean, you blinked and missed it all? Never mind, it's starting again... Watch out for the Ferengi! (Yes, I'd nearly forgotten what they looked like also.) Picard assumes that this is another of Worf's computer tricks, quite oblivious to the fact that Riker wouldn't use the same effect so soon again! Obviously, Picard hasn't watched the original *Star Trek*. Remember the one with Scotty's proverb? "Fool me once, shame on you; fool me twice, shame on me!" But no! They finally realise that the Ferengi are real! It just so happens that the USS Enterprise can't act offensively. Well, naturally! Starfleet always puts the flagship into a simulation battle with no means of defence, just on the off-chance a hostile force attacks!

Just as we are made to feel despondant, Riker orders Worf to use the computers to make the Ferengi 'see' another starship. Which, as it happens, frightens them away... Well, *really*! Was it a mere ten minutes ago that Worf said that, being Security Chief of the Enterprise, he has the knowledge which tells him the override code of the ship's computer sensors...? How on Earth does he know the said code for the Ferengi? Is he *psychic*? *ST:TNG* is reported to be 'really big' in the States. Do any Americans possess more than half a brain? Or is it just Paramount's point of view? The same plot holes/fading storylines can be seen in any of the pre-

ST:TNG's Peak Performance — plot holes?



vious episodes. (In fact, I dare to challenge readers to name an episode shown thus far, without said flaws — I can literally guarantee to find a 'hole' somewhere.) Incidentally, can anyone clarify what is so different between the first and second seasons? (Apart from change in crew clothes / positions / hairstyles, that is!)

Covers

Andrew Naish

Kingston upon Thames, Surrey
Firstly, I should like to write in defence of *Chimera*. Though the first episode was somewhat over the top, as the short series progressed I found it both gripping and entertaining. It was easily better than the later years of *Doctor Who* and the appalling *Star Trek: The Next Generation*. (How's that for treading on toes?!) I find it somewhat sad that *TV Zone* does not provide a cover feature on such new genre material.

I realize your magazine is of 'cult television', and yet *The Tripods* recently adorned the cover. Were they a cult? So why not *Star Cops* or *Chimera*? Both *Doctor Who* and *Star Trek* seem to reappear on the cover at regular intervals, without any substantive reason. Issue 23, for example, was graced with a rather blurred photo of Colin Baker and Bonnie Langford suspended on wires in front of some stars. I was nearly violently ill in the newsgate as I made my purchase. BBC publicity shots strike me as uninspired at the best of times, but to be on the cover?

I understand that *Star Trek* and *Doctor Who* are the most popular SF shows, but surely just a cover 'headline' on these shows would ensure fans of these shows are enticed in to buy your magazine? I would be fascinated to know if cover photos involving such series improve sales for specific issues. Have you circulation evidence to this effect?

Apart from the gripe, thanks for a most consistently interesting publication. And even respectful articles about my favourite show: *Space:1991*. Any chance of this old chestnut getting on the cover?

Editor: The cover of issue 23 was not a BBC publicity shot, and, had there not been a mistake in making the colour film

for it, it would have been much more striking. As to circulation evidence of the popularity of covers, the answer is, 'Yes'. We have found that covers with Doctor Who and Star Trek are significantly more popular. So we'll obviously have more of those. We will of course have other programmes on the cover whenever possible, and whenever we can get a good photograph! Now for some more comments from the States...

Christopher Lee Eckart
Santa Monica, CA 90401

I thank you for your recent article on *Parker Lewis Can't Lose*. However, there is another *Star Trek* allusion Mr Vincent-Rudzki may be unaware of — namely, Lemmer's tendency to beam in just behind Parker and zoom out again.

I look forward to the day that the fourth (and fifth) seasons of *Red Dwarf* are syndicated in California (which, knowing our distributor, will be late 1993). And where is *Timevyrn*? You've got the second book review (in issue 22)! We have yet to see the first one!! Thanks for the great reviews.

Fantastic Who

Karl Disley

Anfield, Liverpool
Has anyone out there who reads American Marvel Comics realized that Marvel's most famous comic, *The Fantastic Four*, has borne in the past some similarity to *Doctor Who*?

Whilst looking through some back issues of the world's greatest comic magazine I saw that in issue 251 Mr Fantastic (one of the *FF*) mentioned that the chamber he was standing in was 'dimensionally transcendental' and then went on to explain what that meant. In the following issue the *FF* landed on a planet where a group of humanoids had built a 'living city' which became self-supportive, expelled the people and turned them into savages. What *Doctor Who* story does that remind you of? yes — *Death to the Daleks*.

The following tale had an alien land on an Earth-type planet, assume human guise and build up a religious cult. This figure wore a horrible gold mask and the tale was called 'The Mask of Mantracora'. Guess which *Doctor Who* tale this could have



Star Trek allusions in Parker Lewis Can't Lose

been based on?

But the similarities between *Who* and the *FF* stretch back much much further. Way back in 1963 issue 13 saw the *FF* discover The Watcher who was of a group of Watcher (alien beings) who travelled time and space, the different dimensions and realities and observed all life. They had incredible powers, but because of an earlier mistake were now forbidden to interfere in other planets' progress. Sounds just like the Time Lords, don't they?

I'd like to add further, if I may, to David Richardson's excellent article on *Space:1999* in your special. According to the books based on the show — they were novelizations of the episodes — the Command Centre in Season Two was introduced because in the episode *War Games* the Alpha Moonbase was bombed and heavily destroyed (it was later realized as a mass hallucination) so Koenig decided to rebuild Alpha underground for better safety (what you saw of Alpha in Season Two was merely a hollow shell). Another reason why it was built underground was because the Alphans were digging for Taranium — a precious mineral which powered their life-support (not mentioned in your article) and which kept Victor Bergman's heart pace-maker running. There are two explanations for Victor, Kano and Paul's absence in Season Two — the books detail

Bergman died of a heart attack (lack of Taranium, see above) and Kano and Morrow were sent off to investigate something in an eagle and never returned (it's felt it was a Space warp). *Editor: So Doctor Who had an influence, even all those years ago...?*

As those who are still writing to us about Mr Scott's Guide to the Enterprise will know, the validity of a book on the 'history' of a programme is quite dubious. A case in point is the new Gallifrey Chronicles book, reviewed this issue. So the *Space:1999* book may well not be the last word.

Good and bad Doctor

Benjamin Green

North Shields, Tyne & Wear
I am only 10 years old so I can't remember any Doctor before Colin Baker. But my Mum and Dad got me a video recorder for my birthday and I have seen the videos of the first Doctor, William Hartnell. Now I have seen him I can't believe old *Doctor Who* fans when they say that Colin was no good because he wasn't a nice person. The first Doctor was only nice to Susan and was horrible to Barbara and Ian. I would not like to meet him or be his companion as he would always be shouting at me. Colin Baker was a much nicer Doctor. *Editor: Keep the flood of letters flowing!*

THE COLIN BAKER CHRONICLES: 2



Colin Baker with Patrick Troughton (his favourite Doctor) during a charity walk in 1984

LAST ISSUE, Colin Baker discussed some of the events surrounding his leaving the rôle of the sixth Doctor in *Doctor Who*. He still has a few disappointments about some of the things he did not accomplish while in the series. This interview took

place at Easter's ManoptiCon Who convention in Manchester.

Opportunities

"What would I have liked to have done? Most of all? Ten years! Lots of things real-

ly. I really wanted to do a story with Nicholas Courtney as the Brigadier. I know Nick well, through conventions and work. I know Peter Davison well as well, our daughters are in the same class at school. Frequently we're seen outside, discussing work as actors do. I'll be saying I'm hoping for a theatre job and he'll be having a hard job deciding which major new television series he should accept and which three others to turn down — little things like that. Actually, our daughters aren't terribly impressed. I mean, with two of them in the same class its: 'What does your Daddy do?' 'Mine's an old *Doctor Who*'. 'So is mine'. And another girl says 'Well, mine's an accountant' and everyone gets terribly excited!

"I also really wanted to do a good story with the Master. He was very incidental in the Rani story and even more so in the Trial segments he was in. That was the Valeyard's story — Michael Jayston was great fun, we enjoyed working together on that. But I think Anthony Ainley thought

Right: Nicola Bryant and Colin Baker negotiating the rocks on location in *Trial of a Time Lord* (Episodes 5-8)

Colin Baker and Nicola Bryant in a recent BBC Film Club video production *Summoned by Shadows*





it really ought to have been his character. I suggested a story where the Doctor and Master swap bodies. I'd play the Master and he'd be trying to convince Peri he was really the Doctor. Ant thought it was a great idea, but it never happened."

Unused Scripts

When the show went into hiatus, the proposed twenty third season scripts were dropped, although some of them have since been turned into novels. Had Colin seen these scripts and did he like them?

"I think the only one I saw was the Celestial Toymaker one in Blackpool, *The Nightmare Fair*. I was coming back from a convention in America and John Nathan-Turner [the producer] handed me the final draft and I thought it was a smashing script. I was very disappointed when we didn't do it. The book was good, but the script was better — Nicola and I really looked forward to it. There was also going to be an Auton story set in Singapore by Robert Holmes. That would've been nice. The BBC's contact in the Singapore tourist office was a Dr Hu!"

Extra-curricular Activities

Conventions and the like seem to be a growing part of the job these days. Did Colin enjoy the publicity aspects?

"Oh yes. It's all part of the job. If there was a Breakfast Television interview or a good convention or a news report and John [Nathan-Turner] thought it good for the programme, I'd do it. I enjoyed them. There was always a demand for your time whilst doing the show — it's all part and parcel of the part really. It goes with the territory. Conventions are slightly different — I did as many as I could then, but now, it's a rarity. If you are away on tour, weekends are sometimes the only time you get with the family and you don't really feel like traipsing halfway around the country on your day off. But if I'm on tour and local appreciation societies contact me, I always try to say hello.

"It's also meant I can do things I've not done before. Recently the publishers of this year's *Doctor Who Annual* asked me to write a short story featuring the sixth Doctor. Having found it remarkably easy I would quite like to do something similar. I'd certainly consider doing one of Virgin Books' adventures if someone asked me."

Playing Favourites

It's a perennial question, but every actor who's ever played the Doctor gets asked it — just what is Colin Baker's favourite



Appearing at public events was part and parcel of being the Doctor Photo © S Payne

story?

"It has to be *The Two Doctors*, simply because Patrick Troughton was in it. Working with Pat was simply wonderful. We went out a few times in Seville, where we filmed, to bars and swimming pools. It was great fun. Recently someone showed me some photos from then, with the two of us, and Frazer Hines and Nicola Bryant splashing about. I think we were giving each other piggy-backs in the water.

"Until he died, I always kept quiet when asked who my favourite Doctor was — it seemed so unfair to name names in front of the others, and he'd have been so embarrassed. Now he's gone, I feel quite happy to say it. Apart from being my favourite Doctor, Patrick was also my favourite friend. I'd known him for years — he was a chum and therefore enormous fun to work with.

"With regard to *Doctor Who*, he really made it so easy for the rest of us. If he hadn't taken over so brilliantly from William Hartnell, then there couldn't have been a Jon Pertwee, a Tom Baker and so on. He established a precedent so that as the years went by people could go 'Oh, there's a new *Doctor Who* coming. Sorry to lose the old one, but here's the next, what'll he be like?' People often say

Hartnell started it, but it was down to Troughton's success that it's still here today. Sort of..."

Companions

Like his successor, Sylvester McCoy, Colin Baker only had two companions, botanist Peri Brown (Nicola Bryant) and computer whizzkid Melanie Bush (Bonnie Langford). Any favourite there?

"I have a fondness for Peri — she was my companion. I think Nicola had a problem with the way her character was written. All that screaming and yelling. She wasn't happy with that, or the clothes. She wanted Peri to be more feisty, but the decision was made that her character wasn't like that.

"I think that although I only had a very brief time with her (six episodes), I think the character of Mel was better suited to my Doctor. It showed signs of being a confrontation rather than a walk-over. Also, because of Nicola's — how can I say it? — stature, I had to be more careful with hugging or putting my arm around her. She was very popular with the Dads and it could easily get misconstrued as something seedier. With Bonnie — well, I could be protective because she seemed

more a brash girl than a woman."

Reflections

Finally, is the BBC mistaken in resting the programme, maybe for good?

"If millions of people protesting did any good, then *Crossroads* would still be on air. Perhaps all our favourite programmes need to go eventually or they do become stale. That said, *Doctor Who* was nowhere near that mark — it has years and years left in it. No, what's happened is very sad. A programme with that much potential, which generates more income for the BBC per year than it ever costs to make, and is part of British culture should not go. Least of all on the whim of one or two accountants who don't like it, despite the fact that there are producers willing to make it.

"It's all a very big mistake on the BBC's part."

Antony Dexter



A short reprieve for the 'demise' of Colin's Doctor when the series moved to radio during the television programme's cancellation

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Space Mountain The anniversary Doctor Who convention 23rd + 24th November (London): Guests:- Jon Pertwee, Mary Tamm, Julian Glover, Guy Siner, many more guests. Details:- Sara, 11 Sandown Close, Great Clacton, Essex, CO15 4PP.

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The NIGHTMARE MAN

The Plot Part 1

IT IS A calm, quiet day as the inbound passenger boat pulls up to the quay on the isle of Inverdee. Two passengers alight, Sheila Anderson and Colonel John Howard. While Sheila waits, the Colonel picks up his cases and walks inland.

On his way to the golf course, Michael Gaffikin, the local dentist, calls into the pharmacy to see his girlfriend, Fiona Patterson. Colonel Howard enters to purchase a local map. As Fiona shows the Colonel out of the shop, Symmonds, a doctor from the Canadian Institute of Ornithology hands her several reels of film he needs developed. He tells her about a problem with his camera, a hair trigger,

and wonders if Fiona can take a look. She tells him to bring it down.

While on the links, Gaffikin makes a gruesome discovery, the remains of a mutilated female body. Later, at the Police station, Inspector Inskip speculates that it's the work of a madman. But why could they not find all of the body? Gaffikin returns to Fiona in a distressed state as night and a thick blanket of fog close in, cutting off the island.

As Dr Goudry begins his post-mortem, he reveals to Inskip that the body was torn apart by brute strength, no knife was used. Concern grows over the whereabouts of islander Sheila Anderson so Inskip and Sergeant Carch drive to the cottage. In the wrecked interior, they find Sheila's severed head, the head of the corpse.

Goudry calls Gaffikin to examine the body which exhibits strange bite wounds.

Gaffikin agrees to take an impression of the wound using dental plaster.

In his tent, Symmonds is reciting his bird notes onto tape. Suddenly, the canvas is ripped open and 'something' enters. Symmonds screams as he is grabbed by the throat...

Part 2

At the coastguard station, a Geiger counter starts to register, puzzling one of the keepers, and at a nearby farm, something begins to disturb the dogs and the sheep.

Gaffikin completes his cast of the bite from the corpse and is puzzled to find that it reveals no upper incisors, just a smooth sharp ridge, rather like the bite of a turtle. He wonders if the attacker could be some related species of sea creature.

The next morning, Inskip hears that one of McCloud's sheep has been killed during the night, savagely torn apart. Out on the cliff top, McGrath (the coastguard) finds faint traces of radiation. Returning to the station, he informs the others of the previous night's events only to be told that the mainland can no longer be reached by radio. It's as if the signal is being jammed.

Sergeant Carch radios a car to go to visit Jamie Forbes who says he's seen a flying saucer fall from the sky. He swears a man got out and ran away.

Later, the 'saucer' is found. It is an army parachute, but not of a recognizable design. They begin to question why anyone would want to parachute in thick fog. McGrath calls to Inskip that they've been unable to raise Symmonds on the radio. They go to investigate. On the way over, they come across Colonel Howard heading the other way — this makes Inskip very suspicious.

Whilst crossing the beach they find a strange craft of indefinable origin. Near it, Gaffikin finds a piece of blood-stained equipment. Carch arranges for its collection while the others go on to the coastguard station. There, Gaffikin now wonders if the killer could be alien, linking radioactivity, the teeth and the craft together.

With McGrath as their guide, they locate

Writer David Wiltshire and Director Douglas Camfield



Symmonds's camp. It is totally wrecked and in its midst is Symmonds's mutilated body.

Part 3

Back at the village, the craft is carried in and stored. PC Malcolmson watches over it. At the campsite, radioactive contamination is found, confirming that the killer is saturated with Gamma radiation. Among the wreckage, they find Symmonds's faulty camera and a smashed tape recorder.

Carch receives a call informing him that a camouflaged soldier with a gun has been seen on the island. Moments later, Colonel Howard, offering to lend his services to the police, overhears a call that a second murder has occurred.

Examining the camera, Fiona notices that it is set off at the slightest touch and that the auto-wind has finished off a new roll of film. There may be a possibility that it has taken a picture of the killer.

Dr Goudry returns to the craft and hands the blood-stained tubing, found by Gaffikin, to PC Malcolmson. Malcolmson informs Goudry that the craft is making strange noises, as if it were alive.

Whilst Fiona prepares to develop Symmonds's film, Goudry tells Inskip that the tubing was covered in human blood with an abnormally high white cell count, an effect of radiation. By all accounts, the killer should be dead.

That evening, Malcolmson is knocked unconscious and the blooded tubing stolen. Inskip arranges for the townsfolk, armed with guns, to patrol the area during the night, in case the killer returns. At the hotel, Howard receives a call from the mysterious soldier. In the morgue, Goudry reveals that part of Symmonds's flank has been sliced off. The killer is also a cannibal.

At the coastguard station, Drummond hears a sound outside. The Geiger counter goes crazy for a moment and then falls quiet.

Fiona projects Symmonds's processed slides and plays the tape recording found at the camp. Although over-exposed by radiation, the pictures show something attacking Symmonds whilst the recording picks up a manic, gurgling laughter.

Back at the station, Campbell finds that the heating has failed. Taking his gun, he goes over to the outhouse to check on the thermostat. Worried over the time he's taking, McGrath and Drummond go to investigate, only to find Campbell dead. Running back to the station, they bolt the doors, but they've locked the maniac in, not out. Killing McGrath, the creature advances towards Drummond...



Fiona (Celia Imrie) and Gaffikin (James Warwick)

Part 4

Drummond fires a maroon at the creature, which catches fire and runs screaming from the station. A second maroon is fired, which is seen by Inskip. The creature returns, killing Drummond.

Colonel Howard, now dressed in full army uniform, informs Inskip that the island is now under marshal law and that he is in command, much to the inspector's chagrin. The mysterious soldier, Lieutenant Carey, tells Howard that the other troops are due at first light. Howard's orders are to recover certain top-secret military property, namely the craft. If they can, they'll also find the killer. He takes Gaffikin and Fiona with him to his makeshift headquarters at the golf clubhouse, while Inskip, finding the telephone lines cut, arranges for an officer to contact the mainland by short-wave radio.

As day breaks, two troop craft land on the beach and soldiers disembark. Howard orders them into the town to collect the craft. As Inskip and Goudry watch the vehicle being decontaminated, Carch arrives with the news that Colonel Howard, the *real* Colonel Howard, is in hospital with a broken hip.

At the clubhouse, the fake Howard unpacks supplies of antitoxin. The mysterious craft, the Vodyanoi, was equipped with a bio-chemical warhead. If damaged, the drugs might be necessary. Carey reports that the craft has been removed. He salutes 'Howard' and blows the cover by doing it Russian style. Barking orders at him in Russian, 'Howard', really Kornilov, pulls his gun and turns it on Gaffikin and Fiona. The Vodyanoi is a very special craft connected directly into the pilot's brain via a cranial implant. Following a collision with a British submarine, the Vodyanoi, crippled by the blast and saturated with radiation, made it



A7 The Night of Screams

Writer..... Tom Chehak
 Director..... Gwen Arner
Macy (Bradford English), Paul Revere (David Opatoshu), Jean Paul Sartre (Mitch Pileggi), Mrs Sartre (Anva Lif-frey)

Newcomers are being murdered and mutilated in a way which conforms to a Newcomer legend. As Hallowe'en nears, more and more bodies are found. George sees The Legend of Tagdot coming true, while his personal feelings clash with his job as a police detective...

A8 Contact

Writer..... Joe Menosky
 Director..... John McPherson
Marissa Miers (Annabelle Gurwitsch), Carl Peterson (Joel Polis), Sergius (Jeffrey Josephson), Professor Tower (Donald Hotton)

George and Susan decide they are happy to call Earth home and so will have a child to herald this bright new future. However,

when a leading scientist is murdered and Sikes and Francisco uncover a plot to contact a probe that has come looking for the lost Newcomer ship...

A9 Three to Tango

Writers..... Andrew Schneider & Diane Frolov
 Director..... Stan Lathan
The Drevni (Alan Scarfe), Max O'Naize (Dana Anderson), Bjorn (Ivan G'Vera), Goran (Charles Hayward), Isaac Newton (Patrick Joluston)

Matt is astounded at certain anatomical differences from the normal Newcomer in a murder victim. George explains that he was a Binaum, necessary to catalyse conception. When a string of these special Newcomers are killed, Sikes and Francisco have to look for the culprit in the least expected of places...

A10 The Game

Writers..... Steven Long Mitchell & Craig W van Sickle
 Director..... David Carson
Coolock (Andreas Katsulas), Roscoe (Teddy Wilson), Dean Flack (Billy Ray Sharkey), Tom Edison (Sam Anderson)

It is the annual Newcomer holiday, The Day of Descent. While the rest of his family celebrate, George remembers the horrors he endured on the ship, playing a kind of Russian Roulette. Then he and Sikes begin uncovering bodies that look as if the game is now being played on Earth...

A11 Chains of Love

Writers..... Andrew Schneider & Diane Frolov
 Director..... Harry Longstreet
Jenny (Caitlin O'Heaney), Dr Brennan (Teddy Wilson), Ted Healy (Jeffrey Nordling), Marvin Gardens (SA Griffin)
 More murders, this time connected with a dating agency for Newcomers. Sikes and Francisco find that a drug, which makes Newcomers fall instantly in love, is being used. Sikes gets a first hand demonstration of its effectiveness...

A12 The Red Room

Writers..... Steven Long Mitchell & Craig van Sickle
 Director..... Chuck Bowman
Jeffries (Caitlin O'Heaney), Dr Chris Pettit (Roy Reinhardt), Dr Marcie Wright (Katherine Justice), Dr Louis Allen (Michele Lamar Richards)
 George is disturbed when he recognizes a murdered Newcomer but cannot place him. A killer goes on the rampage, and a secret from George's past is gradually revealed. He finds that he was an unwitting part of a top-secret government programme...

A13 The Spirit of '95

Writer..... Tom Chehak
 Director..... Harry Longstreet
Wyatt Earp (Mark Thomas Miller), Jack Pearlman (Clarence Felder), Max Clay (Harvey Jason)

The humans are holding a nation-wide ballot to determine whether the Newcomers should be allowed to vote. A campaign by the Newcomers comes under attack from the Purists (humans determined not to let the Newcomers 'get the upper hand') and Sikes and Francisco have to investigate.

A14 Generation to Generation

Writers..... Andrew Schneider & Diane Frolov
 Director..... John McPherson
Henry Glass (Scott Jaeck), Lowen Bratigan (Timothy Scott), Howard Thayer (Francis Guinan), Ruiz (Tony Muvor)

An alien box belonging to the Newcomer elders is sold at an antique auction. George's uncle, Moodri, seems desperate to return it to the elders, since it contains a prized Newcomer secret. But every time someone opens the box they are burnt to death...

Stuart Clark

Crime-fighting partners Matthew Sikes and George Francisco



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